6

PARALLELISM

6.1 *Introductory*

Parallelism
Parallelism is universally recognised as *the* characteristic feature of biblical Hebrew poetry although it is also used extensively in kindred Semitic verse (notably Akkadian) as well as elsewhere.[1] Most introductions to Hebrew poetry, for instance, Gray's *The Forms of Hebrew Poetry*, provide a brief description of parallelism and then proceed to give a detailed classification of its sub-types: synonymous, antithetic, synthetic[2] and so on. My presentation here will be very different from the standard not simply to avoid duplication or out of sheer love of novelty but because the study of parallelism has been affected, recently, on two levels, both related to theory. Accordingly, a few basic notions of theory with particular reference to parallelism must now be set out, as a preliminary to what is to follow. The first paragraph will deal, in a very simplified way, with the notion of parallelism as a mathematical concept; the second (which to most will appear more relevant) is an explanation of grammatical parallelism in the strict sense.
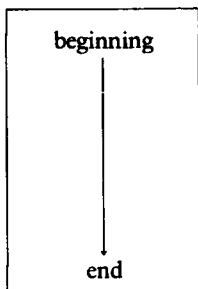
Symmetry, asymmetry and parallelism
To talk about parallelism is to use an analogy based on mathematical (or, rather, geometrical) concepts and scholars have failed to see the deeper implications resulting from this commonly accepted notion. At the risk of alienating the reader, certain points of theory must be established before any critique of existing misconceptions is possible.[3]

1. For a good survey, see Jakobson: 1966.
2. Strictly speaking such 'parallelism' is structural or a form of enjambment; see below.
3. Most of what follows derives from Laferrière and Shapiro, who in turn depend on

When we analyze poetry we consider it as two-dimensional space (say, a rectangle) which corresponds to the time taken in reading the poem through:

This is how most poems look on a page—since we are so used to seeing poems printed out—but, in fact, a poem is read, either silently or aloud, and so constitutes *discourse*. Discourse, in its turn, involves the passage of time. Since we cannot deal adequately with an abstract like *time*, we have to represent it as *space* (the rectangle in our example) but always with the proviso that this is an *analogy*.[4]

Once we are aware that we are dealing with *space* (as representing time) then we must keep to its inherent laws, namely, those of geometrical structure and more specifically, those of symmetry. What, then, is symmetry? (This requires a further sidetrack, but its significance is such that it must be made clear before proceeding further.)
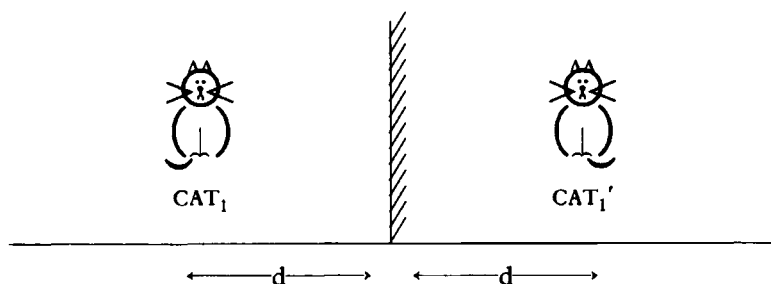
If we consider, as an example, a cat in front of a mirror:

the basic insights of Weyl. Though this section seems disappointingly long, abbreviation would result in lack of clarity. The conclusions have not been applied throughout the book and it is left to the reader to do so.
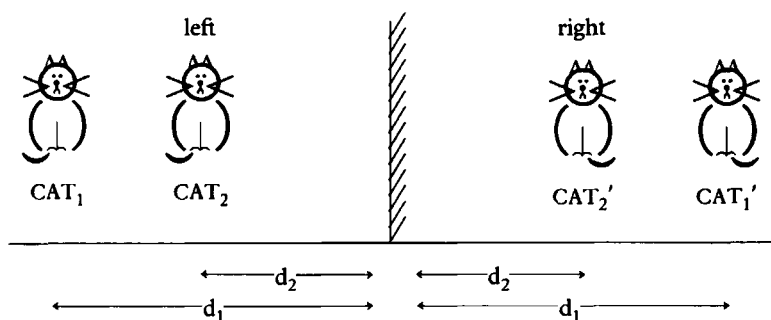
4. 'The analysis of poetry always presupposes spatialization of the temporal (dynamic, unidimensional, unidirectional) discourse . . . Poeticists have simply grown accustomed to "looking" at the poem, as if it really were an object which the poet writes down in a plane. The spatial analogy is indispensable, but it *is* nevertheless an analogy' (Laferrière: 1978, 16).

its reflection (CAT₁') will be equidistant from the mirror on its other side and in the same plane, but the image will be reversed:

The important point to notice is that CAT_1 and CAT_1' are symmetrical (or, if you like, balance each other) only when considered *together* as a pair. Either 'cat' on its own cannot be symmetrical since symmetry is a *relationship*. Symmetry, then, is a relation between two (or more) items and is, strictly speaking, only one of several types of 'automorphism'.[5]

Let us now take another example, this time of two cats in front of a mirror:

The group to the left plus the group to the right of the mirror are symmetrical—the difference between the cats and their reflections being the reversal in the images (image-tails to the right)—the distances d_1 and d_2 being fixed by the laws of reflection in a plane. This illustrates two essential notions: *sequence* and *sign*. Sequence is

5. An automorphism is a transformation which preserves the structure of space; the ensuing discussion will, it is hoped, clarify this point.

indicated by the subscript numbers (CAT_1, CAT_2, etc.), and sign by the directions of the tails. If we ignore the mirror and play around with the four-cat arrangement (always preserving the distances between them)[6]—four possible sets emerge, corresponding to the interplay between two variables (sign and sequence):[7]

1:—ignoring the tails:

2:—with tails included:

3:—ignoring the tails and switching the cats on the right:

4:—switching the cats (as above) but including the tails as well:

or, schematically:

1: a_1 a_2 // a_2 a_1 (reflexive congruence)
2: a_1 a_2 // $-a_2$ $-a_1$ (reflexive anti-congruence)
3: a_1 a_2 // a_1 a_2 (parallelism)
4: a_1 a_2 // $-a_1$ $-a_2$ (proper anti-congruence)

6. These combinations and permutations apply to sets larger than 4-component sets—but for clarity only 4 are used.
7. Using the simplified notation $CAT_1 = 1$, etc.

Parallelism, it is now evident, belongs within a larger group of mathematical analogues and cannot be exalted to the rank of 'the characteristic of Hebrew poetry', quite irrespective of the fact that it is by no means the only form in which such poetry is cast.[8] The significance of what has been set out is that it accounts for chiastic patterns as well as parallelism, and sets parallelism in its proper context. Some examples will help illustrate the theoretical notions set out above.[9]

1. *Parallelism (proper congruence)*: $\begin{cases} \text{same sequence} \\ \text{same sign} \end{cases}$

$$a_1, a_2, a_3, \ldots \; // \; a_1, a_2, a_3, \ldots$$

for example, Jer 51,27:

| שאו־נס בארץ | Raise | a standard | in the land; |
| תקעו שופר בגוים | blow | a trumpet | among the nations. |

Similarly, Job 8,3.

2. *Chiasmus or mirror symmetry (reflexive congruence)*: $\begin{cases} \text{same sign} \\ \text{opposite sequence} \end{cases}$

$$a_1, a_2, a_3, \ldots \; // \; \ldots a_3, a_2, a_1$$

for example, Ps 107,16:

כי	For		
שבר דלתות נחושת	he has shattered	doors of bronze;
ובריחי ברזל גדע	and bars of iron	he has snapped.

3. *Proper anti-congruence*: $\begin{cases} \text{same sequence} \\ \text{opposite sign} \end{cases}$

$$a_1, a_2, a_3, \ldots \; // \; \text{-}a_1, \text{-}a_2, \text{-}a_3, \ldots$$

for example, Ps 85,12 (with gender and semantic reversal):

| אמת מארץ תצמח | Fidelity (f) from the earth (f) will spring up (+), |
| וצדק משמים נשקף | and justice (-f) from the sky (-f) will peer down (-). |

8. The outstanding exception is, of course, the monocolon, but enjambment, too, can be mentioned.

9. Note: there are two variables, *sequence* (the subscripts in a_1, a_2, etc.) and *sign* or polarity (+ understood as present if not written, and – ; polarity can be semantic or can be, say, of gender). Grammatical categories are not polar, however.

4. Reflexive anti-congruence (chiastic): {reversed sequence opposite sign

$$a_1, a_2, a_3, \ldots // -a_3, -a_2, -a_1$$

for example, Ps 37,30:

פי צדיק יהגה חכמה	The just man's mouth	mutters	wisdom[10]
	(m)	(m)	(-m)
ולשונו תדבר משפט	his tongue	speaks	justice.
	(-m)	(-m)	(m)

It is important to notice that very often there are *invariants outside* a particular set, which are not affected by changes within the set.[11] An example was the initial *kî* in Ps 107,16 given above.[12] This accounts for partial patterns or subgroups which can then be assigned to one of the four basic types described above.

Line-forms and grammatical parallelism
The standard handbooks all give lists of the various kinds of parallelism in Hebrew verse—and classification along similar lines will be attempted here, too. Underlying such systems, though, which tend to be impressionistic rather than precise,[13] is grammatical analysis of each verse-line. Up to recently such analysis has only been *implicit*, but a newly published book of great significance has pointed the way towards a more overt and a more precise approach to poetry. The book in question is Collins' *Line-forms in Hebrew Poetry* and is considered in detail elsewhere; here I will only deal with its implications for parallelism.

Very briefly, Collins has shown that by breaking down sentences into their components—subject, object, verb and verb-modifier[14]—*four basic sentences* emerge:

10. With '-m' standing for its polar opposite, 'f' (= feminine).
11. After determining the group of automorphisms, 'you may start to investigate symmetric configurations of elements, i.e. configurations which are invariant under a certain subgroup of the group of all automorphisms; and it may be advisable, before looking for such configurations, to study the subgroups themselves, e.g. the subgroup of those automorphisms which leave one element fixed, or leave two distinct elements fixed, and investigate what discontinuous or finite subgroups there exist, and so forth' (H. Weyl, *Symmetry* [Princeton, 1952] 144).
12. Anacrusis, in a sense, though strictly the term refers to metre.
13. And often highly inaccurate since the standard abc // a'b'c' system cannot be correctly applied to many passages.
14. '"Subject": includes pronouns, nouns, noun phrases (e.g. construct chains, noun

$$\text{A } NP_1\text{-V}$$
$$\text{B } NP_1\text{-V-M}$$
$$\text{C } NP_1\text{-V-}NP_2$$
$$\text{D } NP_1\text{-V-}NP_2\text{-M}$$

These basic sentences, in their turn, yield *four general line-types*,[15] of which only types II and III are significant, directly, for parallelism. Of the 40 specific line types available to the Hebrew poet[16]—not including variations such as the use of extra verbs, let alone nominal sentences—only about half can be called parallel. For example:

ושפט בין הגוים	He'll judge among the nations,
והוכיח לעמים רבים	and reprove the many peoples.
	(Isa 2,4)

This can be analysed as

$$\text{V} \qquad \text{M}$$
$$\text{V} \qquad \text{M}$$

—two lines with evident grammatical parallelism (as well as semantic parallelism).[17]

In his recent book on Hebrew poetry,[18] Kugel describes parallelism as follows.

> The basic feature of biblical songs—and, for that matter, of most of the sayings, proverbs, laws, laments, blessings, curses, prayers, and speeches found in the Hebrew Bible—is the recurrent use of a relatively short sentence-form that consists of two brief clauses.

> The clauses are regularly separated by a slight pause—slight because the second is . . . a continuation of the first and not a wholly new beginning. By contrast, the second ends in a full pause.

+ adjective) and noun clauses ($= NP_1$). "Object": includes the same ($= NP_2$). "Verb": this may be a finite verb, a participle or an infinitive ($= V$). "Modifiers of the verb": these may be adverbs, prepositional phrases, locatives, etc. ($= M$)' (quoted substantially from Collins, *Line-forms*, 23).

15. The four general line types are: I. contains one basic sentence; II. two basic sentences of the same kind, in such a way that all the constituents in the first half-line are repeated in the second, though not necessarily in the same order; III. two similar basic sentences with ellipsis in the second; IV. two different basic sentences. See Collins, *Line-forms*, 23-24.

16. See the table in Collins, *Line-forms*, 25.

17. Collins, *Line-forms*, 106.

18. Kugel, *Idea*. Note the title of his first chapter: 'The Parallelistic Line: "A is so, and *what's more*, B" '.

The structure might thus be schematized as

_____/_____//

with the single slash representing the pause between the clauses (short) and the pair of slashes representing the final pause (long).[19]

He terms the two halves of the standard couplet 'A and B', and after discussing various types of parallelism,[20] he goes on to consider the 'essence of biblical parallelism' which is 'basically a sequence: first part-pause-next-part-bigger pause'. 'What those pauses actually embody is the subjoined, hence emphatic, character of B.' He concludes:

B, by being connected to A—carrying it further, echoing it, restating it, it does not matter which—has an emphatic, 'seconding' character, and it is this, more than any aesthetic of symmetry or paralleling, which is at the heart of biblical parallelism.[21]

This description (which is better appreciated in the larger context of Kugel's book) should be compared with what has been set out above and complemented by Collins' approach.

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19. Kugel, *Idea*, 1.
20. See Kugel, *Idea*, 4-7.54-55, etc.
21. Kugel, *Idea*, 51. See the comments by Barr in his review, *TLS* Dec. 25, 1981, 1506 (brought to my attention by Dr David Wasserstein).

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6.2 Gender-matched Parallelism

Description

First identified in Ugaritic poetry by Cassuto,[22] gender-matched parallelism is a type of parallelism where the gender of the nouns involved is the basic component.[23] An example from classical Hebrew poetry will make this clear. In Isa 49,22,

והביאו בניך בחצן	They shall bring your sons in their embrace (m.),
ובנתיך על כתף תנשאנה	and your daughters shall be carried on their shoulder (f.),

a masculine noun ('sons') is used in connection with 'embrace', which is also masculine, in the first colon while in the parallel line both nouns ('daughters', 'shoulder') are feminine. The *genders* of the nouns in each colon *match*—masculine and feminine genders occurring in *parallel* lines—which accounts for the designation 'gender-matched parallelism'.

As mentioned, the device is used, too, in Ugaritic poetry, and one illustration will be enough in the present context.[24] It is as follows:

bph rgm lyṣa	Scarcely had his word (m.) issued from his mouth (m.),
bšpth hwth	from his lips (f.), his word (f.).

To complete the picture, a single example can be cited from Akkadian literature:

ina āli ardatu zamārša šani	In the city the young girl's song (m.) is altered;
ina āli eṭlu nissassu šanāt	in the city the man's tune (f.) is altered.

In fact the gender-pattern in this text[25] is slightly different from the previous two passages and anticipates a later paragraph of this section.

22. Cassuto, *Anath*, 44-46.
23. For the theoretical background see the preceding section on SYMMETRY, ASYMMETRY AND PARALLELISM.
24. The passage cited is *CTA* 19 iii 113 (and parallels). For a score or so of examples cf. Watson: *UF* 13 (1981) 181-187.
25. Cited in *CAD* E, 410 and *CAD* N/2, 274.

The straightforward m. + m. // f. + f. pattern appears to be the point of departure for a whole series of variations and these can now be set out.

1. *Straightforward patterns*

m. + m. // f. + f.
already illustrated; also: Gen 49,11; 2 Sm 22,7; Isa 5,7; Joel 2,16; Ps 91,7; Job 10,12; Lam 5,3; etc.

f. + f. // m. + m.
For example, Jer 48,37:

> על כל ידים גררת   On every pair of hands (f.) a slash (f.),
> ועל מתנים שק   on every pair of hips (m.), sackcloth (m.).

Also Isa 5,29; Jer 13,27; Hab 2,5; Ps 147,15; etc.
  The same patterns occur, too, within construct chains as m.-m. // f.-f. (Dt 33,29; Isa 18,6; Hos 7,1; Job 20,24; Song 4,6; etc.) and as f.-f. // m.-m. (Dt 33,14 and Ps 107,16 only).

2. *Inverted patterns*

A deliberate variation on the device: instead of a noun corresponding in gender with its companion noun, a noun of the *opposite* gender is chosen. This results in the following patterns:

m. + f. // m. + f., as in

> יתן כעפר חרבו   Who makes them like dust (m.) with his
>   sword (f.),
> כקש נדף קשתו   like chaff (m.), drives them with his bow (f.)?

Isa 41,2; and Joel 2,1; Nah 2,14; Job 11,14; Prov 3,22; 26,13, etc.

f. + m. // f. + m., e.g. Isa 62,1:

> עד יצא כנגה צדקה   Till her vindication (m.) emerges like brightness (f.),
> וישועתה כלפיד יבער   and like a torch (m.), her victory burns (f.).

Also Isa 28,15; Job 5,9; Prov 5,5; etc. There appear to be no examples of this type within construct chains.

3. *Chiastic gender patterns*

m. + f. // f. + m., as in Ps 37,30:

> פי צדיק יהגה חכמה   A just man's mouth (m.) utters wisdom (f.),
> ולשונו תדבר משפט   and his tongue (f.) speaks justice (m.).

Further: Isa 33,6; Ps 73,7; Prov 10,15; Lam 3,47; etc.

f. + m. // m. + f., e.g. Isa 66,8:

| היוחל ארץ ביום אחד | Is a land (f.) born in one day (m.)? |
| אם יולד גוי פעם אחת | Can a nation (m.) be brought forth in one moment (f.)? |

And Gen 49,15; Isa 29,4; Ps 128,3; Job 16,18; Song 7,7; etc.

The same chiastic gender patterns occur within construct chains m.—f. // f.—m.: Prov 8,20; f.—m. // m.—f.: Dt 32,14; Isa 24,18; Job 29,13; etc.

Having classified the patterns within gender-matched synonymous parallelism, the next step is to look at its *functions*: why does a particular passage use parallelism of this kind? What did the poet have in mind?

Approximately five or six different functions can be identified and a brief look at each, with illustrative texts, will suffice as a basis for further study.

Functions
The following functions can be listed:

1. *To express merismus.*
The main function of gender-matched parallelism (in both its 'normal' and reversed forms) is to present a global picture, as in Jer 46,12:

| שמעו גוים קלונך | The nations (m.) have heard your cry (m.), |
| וצוחתך מלאה הארץ | and the earth (f.) is filled by your shout (f.), |

implying everyone was aware of Judah's plight. Similarly: Nb 21,29; Hab 2,5; Ps 32,2; Lam 1,20. Merismus is the function, too, when there is mismatch of gender: Isa 41,4; Jer 16,3; Prov 22,17.

2. *To heighten antithesis.*
Gender-matching can also be used to reinforce antithesis or contrast; examples include Isa 3,24a; Prov 15,6 and

| גם בשחק יכאב לב | Even in laughter (m.) a heart (m.) may grieve, |
| ואחרית השמחה תוגה | and the end of joy (f.) be sorrow (f.). (Prov 14,13)[26] |

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26. The gender of two nouns in a construct chain ($N_1 N_2$) is that of the first (N_1)—here f.

With reversal of gender concord the contrast is even stronger: Ps 73,7; Prov 20,9; etc.

3. *To express harmony*.
By matching the genders within each line, a poet can express harmony, as in Ps 122,7:

יהי שלום בחילך   Let there be peace (m.) within your ramparts (m.),
שלוה בארמנותיך   tranquillity (f.) within your fortress (f.).

Also Ps 128,3 and Sir 3,29.[27]

4. *To improve parallelism*.
Occasionally, the poet chooses synonyms of one or other gender to achieve better parallelism; for instance Sir 3,29:

לב חכם יבין משלי חכמים   A wise mind (m.) will understand wise proverbs (m.),
ואזן מקשבת לחכמה תשמח   and an attentive ear (f.) rejoices in wisdom (f.).

Also: Joel 1,6; Job 28,2; Lam 5,3; etc. The same effect is produced even when nouns of opposite gender occur within each line: Prov 30,19b; Song 7,8.

5. *For emphasis*.
Emphatic denial or affirmation can be expressed by gender-matched parallelism: Gen 49,6a; Ps 88,13; Sir 32,20; etc.

6. *To express inevitability*.
This kind of parallelism is sometimes used to imply inevitability; so Sir 42,13:

כי מבגד יצא עש   For out of clothes (m.) comes a moth (m.),
ומאשה רעת אשה   and from a woman, a woman's wickedness (f.).

Precisely the reverse is true when the genders are switched, for then what is expressed is unexpectedness, or surprise:

טמון בארץ חבלו   Hidden in the ground (f.) is a rope (m.) for him,
ומלכרתו עלי נתיב   and a trap (f.) for him is on the path (m.).
                                        (Job 18,10)

Also: Dt 32,14; Prov 18,7; etc. Other functions could be mentioned, but they are not so common as those already listed.[28]

27. Curiously, the same function may be discerned in texts such as Isa 11,4; Ps 25,13; Prov 8,20, where there is gender reversal.
28. To express poetic justice (Ps 59,13; Job 20,24), abundance (Pss 72,3; 144,12), etc.

Peculiar to inversion of gender-matching are three special and related functions:

(a) To emphasise an unusual event; for example Isa 43,16:

| הנותן בים דרך | Who sets a road (f.) in the sea (m.), |
| ובמים עזים נתיבה | in the mighty waters (m.), a path (f.). |

Also Isa 28,8; Ez 11,18-20; Joel 4,3.10; etc.

(b) To denote destruction as in Nah 2,14:

| והבערתי בעשן רכבה | I will burn your chariots (f.) in smoke (m.), |
| וכפיריך תאכל חרב | and the sword (f.) will devour your cubs (m.); |

as well as Isa 41,2; Job 18,15.

(c) To portray inversion of state; for example Ps 44,14:

| תשימנו חרפה לשכנינו | You have made us a taunt (f.) to our fellow-citizens (m.), |
| לעג וקלם לסביבותינו | derision and scorn (m.) to our neighbourhood (f.). |

Further: Isa 28,8; Job 11,14; Sir 5,29; etc.

For study
—Identify the gender patterns in the following texts:
   Nb 21,29; Isa 3,24a; 24,2; 28,17; 34,13; 40,3; 59,9b; 61,10; Jer 46,12; 48,46; Nah 2,13; Hab 3,3; Pss 31,11; 32,2; 119,55; Job 5,20; 8,2; Lam 1,15b.
   Isa 65,18c; Pss 57,5; 85,12; Lam 1,20.
   Isa 54,2; Jer 16,4; Joel 1,6; Pss 18,16; 109,14; Job 31,16; Song 6,31; Sir 6,31.
   Gen 49;6a.17a; Isa 42,4; 43,16; 44,3b; Pss 57,6; 104,2; 105,27; 135,6; Job 18,10.15; Prov 22,17; 29,3.
—What are the *functions* of gender-matched parallelism in the following passages:
   Jer 13,27; Isa 42,4; Job 5,20; Ps 125,3; and Job 10,12; Prov 15,13; Hab 3,3; Joel 2,16; Prov 3,22?

Cross-references
CHIASMUS, STANZA.

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6.3 *Parallel Word-pairs*

Terminology and definitions
Narrowly considered, the parallel pair is mostly used in a bicolon or couplet, with one member of the pair in the first line and the second member in the parallel line. For example (Prov 26,1):

| כשלג בקיץ | Like *snow* in summer, |
| וכמטר בקציר | and like *rain* at harvest |

where the synonymous word-pair is שלג // מטר.

A whole series of terms is on hand to refer to such pairs: 'standing pairs', 'fixed pairs', 'A-B pairs', 'parallel pairs' and so on, which tend to be used interchangeably by modern scholars, each term emphasising a particular aspect of these pairs (as will become evident later on). The use of 'fixed pair' (or the less frequent 'standing pair') is not recommended since there is a certain amount of flexibility in these pairs, the stock sequence occasionally being reversed ('orphan // widow' rather than 'widow // orphan', for instance), or the second component being varied. Accordingly, 'parallel pair' is preferable or, as in this section heading, 'parallel word-pair' (occasionally, simply 'word-pair' for brevity or because parallelism does not always obtain).[29]

Criteria: Parallel word-pairs can be recognised as such if they fit the following requirements:[30]
1. each must belong to the same grammatical class (verb, noun, etc.);
2. the components must occur in parallel lines;
3. such word-pairs must be relatively frequent.
An example is the word-pair ירד // עלה, 'to ascend // to descend' as used in Ps 107,26:

		analysis
יעלו שמים	They go up to the sky	V-M
ירדו תהומות	they go down to the ocean.	V-M

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29. See the apposite remarks of Dahood, *RSP* I, 73. For the underlying semantic theory cf. A. Lehrer, *Semantic Fields and Lexical Structure* (Amsterdam, 1974).
30. Following Yoder: 1971, 472.

Both components are verbs, as shown in the 'analysis' column (criterion 1), they comprise parallel lines (as part of a tricolon: criterion 2) and the word-pair recurs several times in Hebrew (Isa 14,14-15; Jer 48,5; Am 9,2; Ps 104,8 [criterion 3]).

Sequence: Generally speaking, the first element of a parallel word-pair (referred to as the *A-word*) is more frequent and more well known than its counterpart in the second colon (the *B-word*).[31] So, in Ps 7,17

ישוב עמלו בראשו	May his sin redound on his *head*,
ועל קדקדו חמסו ירד	and upon his *pate* may his violence descend

the poet uses the rare noun קדקד as a B-word in tandem with common or garden ראש (the A-word). This explains why the same A-word may be used with a variety of synonymous B-words: there are fewer common words for the same thing, but a variety of rare or esoteric words. As will be seen, though, the normal A // B sequence is sometimes deliberately reversed for special effects.

Lists of parallel word-pairs

Although it has long been known that Hebrew poets used a selection of stock word-pairs, it was not until scholars had studied Ugaritic literature that they became aware of the extent to which such word-pairs actually occurred. This was because Ugaritic poetry, too, used a whole range of parallel word-pairs; not only that: a high percentage of these pairs are identical with Hebrew word-pairs. For example,

bḥyk abn nšmḥ	In your life, father of ours, we *rejoice*,
blmtk ngln	in your non-death we *exult*.
	(*CTA* 16 ii 98-99)

where the Ugaritic word-pair *šmḥ // g(y)l* exactly matches Hebrew גיל // שמח (e.g. Isa 9,2; Hos 9,1) with the same meaning.

Such correspondences have led scholars to compile lists of word-pairs common to Ugaritic and Hebrew (notably in *RSP* I, II and III).[32] Identical (or corresponding) word-pairs have also been found in other languages cognate with Hebrew and a project is in hand, in Jerusalem, to provide complete lists of all word-pairs in Hebrew,

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31. See, particularly, Boling, Held and Yoder. For a particular study see my article 'The Hebrew Word-pair *ʾsp//qbṣ*', in *ZAW* [in press].

32. A fourth volume is in preparation, but note the critiques mentioned in the bibliography.

Ugaritic, Akkadian and Aramaic.[33] Phoenician, too, has also been studied with this in mind.[34] However, certain cautionary remarks are in order. First, no totally exhaustive list of Hebrew word-pairs has yet been drawn up (partly because the bulk of scholarly effort has been on making lists of pairs *common* to Ugaritic and Hebrew). Since only partial listings are available, assured results regarding, say, statistical frequency are not possible and much that has been asserted so far has been through extrapolation. Secondly, parallel word-pairs are not confined to Ugaritic and Hebrew: they occur, too, in other languages (notably, Akkadian), but to date full listings have not yet been drawn up for the related languages. Therefore, pending the availability of these lists it is difficult to evaluate the significance of data collected so far. It does seem that there was a common core of word-pairs for several of the languages concerned, but the extent of this core has not yet been determined.

Types of parallel word-pairs
In classifying parallel word-pairs[35] two factors are significant. The first is the *semantic* element—for example, the pair 'father // mother' belongs to the semantic class PARENT. The second is the *restrictive context* of two parallel lines. It is at the intersection of these two components that the various categories (to be listed) arise. The second component (parallelism within a couplet) is necessary, other-wise the semantic class of a particular word-pair would be undetermined. To take our example: 'father // mother' could also be hyponyms of the classes SEX (as male // female), ADULT (contrasted with CHILD) and so on. The second co-ordinate fixes the class by narrowing the context and determining which 'rhetorical relationship' is operative between components of a particular pair.[36]

However, although such considerations must be kept in mind, we are here dealing with the use of poetic technique in practice.

33. See Watters, *Formula Criticism*, 27.
34. Avishur: 1975.
35. For attempts at classifying word-pairs see Watson, *Or* 45 (1976) 434-436, and Geller, *Parallelism*, 31-41.
36. The phrase is Geller's. He writes: 'It is necessary to combine the concept of semantic paradigm with the recognition that the relationship of the B line term to its A line parallel involves in every case what might be called a "rhetorical relationship", that is, one which is intended to produce a certain literary effect', and 'in the context of parallelism only two members of a given paradigm can be present, and what is most significant is the rhetorical relationship between them' (Geller, *Parallelism*, 32 and 33).

Accordingly, rather than remain at the theoretical level, it makes more sense to categorise the different kinds of parallel word-pairs in line with the way poets employ them. (This, in fact, is what Geller means by rhetorical relationship.) Whatever classification is adopted or posited there will inevitably be some overlap: a particular pair may belong under two or more heads, or the same class type may apply to more than one kind of word-pair. With such provisos, the following classification can be set out.

1. *Synonymous word-pairs* comprise a large class with a broad spectrum in which many of the other types would fit. Its components are synonyms or near-synonyms and therefore almost interchangeable in character (hence the possibility of reversal, on which see later on). Since Hebrew poetry has a high percentage of synonymously parallel (or semantically parallel) lines, there is a correspondingly large number of such synonymous word-pairs. A short list will indicate the nature of such pairs:

ארץ // עפר	'earth // dust'
בין // ידע	'to understand // to know'
ים // נהר	'sea // river'.

Of course these couples could also be considered as hyponyms of a more general category; for example, 'to understand' and 'to know' are hyponyms of verbs denoting the use of one's mental powers. The adjective 'synonymous' has been kept as it is in more general use.

A subset of this type comprises the *list* or catalogue, for example

אכל // שתה	'to eat // to drink'
מטר // טל	'rain // dew'.

'Members of this category . . . are related by an understood common denominator and are not logically interchangeable, even in the most general way. The rhetorical effect is . . . enumerative and impressionistic.'[37]

2. *Antonymic word-pairs* are made up of words opposite in meaning and are normally used, not surprisingly, in antithetic parallelism. Examples are:

יש // אין	'there is // there is not'
ימין // שמאול	'right // left'.

37. Geller, *Parallelism*, 35.

The possibility of overlap with other groups is apparent in such pairs as

שמים // ארץ   'earth // heaven'
ירח // שמש   'sun // moon',

where the components are correlative (see below).

3. *Correlative pairs* can be correlated synonyms,[38] for instance,

פסח // עור   'blind // lame',

both indicating a crippled person.[39] Others indicate a progression, notably

אכל // זרע   'to sow // to eat' (Isa 55,10).[40]

To the same class belong pairs of the MALE // FEMALE order, e.g.

אם // אב   'father // mother'.[41]

Pairs of this kind may also be associative, being formed by simple association of ideas, for instance:

חשך // אור   'light // darkness'.[42]

4. *Augmented word-pairs* are characteristic of Canaanite poetry. Symbolised as A//AB, they differ from repetitive or identical pairs (A//A, see below) by the addition of the modifier B to the repeated element, hence the name 'augmented'.[43] For example

קול יהוה יחיל מדבר   Yahweh's voice makes *the desert* writhe,
יחיל יהוה מדבר קדש   Yahweh('s voice) makes *the holy desert* writhe
(Ps 29,8),

where the word מדבר is augmented in the parallel colon by the addition of קדש (מדבר now being in the construct state): מדבר קדש. Other examples are ים // ים סוף 'sea // reed sea' (Ex 15,4) and ארזי ארזים // הלבנון 'cedars // cedars of Lebanon' (Ps 29,5). The function of such augmented pairs is metrical, serving to fill out the line as expletives.[44]

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38. The term used by Cassuto, *Anath*, 25.
39. Alternatively, they are hyponyms for 'cripple'.
40. A different example: Isa 66,1.
41. As pointed out to me by A. Berlin; see the section on gender parallelism.
42. So Watters, *Formula Criticism*, 75ff.
43. Freedman-Hyland, *HTR* 66 (1973) 248, prefer 'expanded repetition'.
44. See BALLAST VARIANT.

5. *Epithetic word-pairs* are usually of the pattern PN₁ // son of
PN₂ as in

ושלחתי אש בבית חזאל   I shall send a fire against the house of *Hazael*,
ואכלה ארמנות בן־הדד   and it shall consume *the son of Hadad*'s palaces.
(Am 1,4)

Also: 'Barak // son of Abinoam' (Jgs 5,12); 'David // son of Jesse'
(2 Sm 20,2) and 'Balaq // son of Zippor' (Nb 23,18). Evidently this
type is closely akin to the preceding (augmented word-pairs).[45]

6. *Figurative word-pairs* include metaphorical words in parallel
and metonymic pairs such as abstract nouns in parallel with concrete
and synecdochic couples.[46] Some examples will illustrate what is
meant.

In Prov 5,3 the metaphorical word-pair 'honey // oil' is used, to
good effect:

כי נפת תטפנה שפתי זרה   For the lips of a loose woman drip *honey*,
וחלק משמן חכה   and her palate is smoother than *oil*.

See, too, Job 20,17; Gen 27,28.39; etc. When used in parallel with a
concrete noun an abstract noun, too, takes on a concrete meaning as
in Ps 54,9:

כי מכל צרה הצילני   For you have delivered me from every *foe*,
ובאיבי ראתה עיני   and my eye has looked triumphantly at my
enemies.

Finally, a synecdochic pair is ירח // יום 'month // day' (Job 29,2) with
a term for a whole in parallel with a part of that whole.

The next four types could be considered as a group where position
(or the structural factor) is the most significant feature.

7. *Identical or repetitive pairs* use exactly the same word in each
line of the couplet (symbolised as A//A). About 150 such pairs have

45. The origin of such word-pairs is stock legal phraseology in the form 'PN₁ son of
PN₂' with the components being 'broken up' and distributed over parallel cola (see
BREAK-UP OF STEREOTYPE PHRASES). The same parallelism is found in Ugaritic, for
example:

    šrd b'l bdbhk   By your sacrifice cause *Baal* to come down,
    bn dgn bmṣdk   by your game, *the son of Dagan*. (*CTA* 14 ii 77-79)

For a different aspect cf. D.J.A. Clines, 'X, X *ben* Y, *ben* Y: Personal Names in Hebrew
Narrative Style', *VT* 22 (1972) 286-287.

46. Metonymy is the use of one word for another; synecdoche is the part for the whole
or the species for the genus (and the other way round, too).

been identified in Hebrew, and they are common, too, in Ugaritic.[47] One example will be enough (Jer 2,9):

לכן עד אריב אתכם   Therefore, *I* still *contend* with you,
ואת בני בניכם אריב   and with your children's children *will I contend*.

8. *'Fixed + variant'* word-pairs are parallel pairs in which the first element is unchanging while the second is varied (symbolised as A // B_1, B_2, B_3, etc.). For example, the following series is based on the common (A) word יין, 'wine':

יין // זבח	'wine // sacrifice' (Hos 9,4).
דם ענבים	'grape blood' (Gen 49,11).
שכר	'strong drink' (Isa 5,20; Prov 20,1; etc.).
שמן	'oil' (Am 6,6; Ps 104,15; Song 4,10).
תרוש	'must' (Sir 31,25; rev. Mic 6,15).
יין	'wine' (Isa 28,7; Jer 13,12).

Similarly, a series based on ספר: מנה, ידע, הגה // ספר.[48]

A variation on this type is where the second (B) elements are themselves combined to form a new pair, for example תורה // תפלה in

מסיר אזנו משמע תורה   If someone averts his ears from listening to *instruction*,
גם תפלתו תועבה   even his *prayer* is an abomination. (Prov 28,9)

and the pair תורה // אמרי פה in Ps 78,1,

האזינה עמי תורתי   Listen, my people, to my *instruction*,
הטו אזנכם לאמרי־פי   bend an ear to *the words of my mouth*,

results in the formular pair תפלה // אמרי פה as used in Ps 54,4.[49]

9. *Distant word-pairs* are pairs which normally occur in consecutively parallel lines, but are occasionally found in lines which are distant from each other.[50] The recognition of these pairs is dependent on establishing straightforward word-pairs (perhaps even in a different literary tradition such as Ugaritic) and on being able to determine correct stichometry. An example is the pair פרר // שבר 'to break // to

47. In an unpublished thesis by R. Bornemann (cited in *RSP* 1, 76).
48. References in *RSP* I. For a full study see Bohng: 1960.
49. This is an original insight of Yoder: 1971, 484–487; the examples are his.
50. See Dahood, *RSP* 1, 80–81. Dahood points to word-pairs whose elements in Ugaritic are sequential but which in Hebrew occur at a distance, and he gives examples. See also Talmon, *ScrH* 8 (1961) 335ff., and the section on BREAK-UP.

crush' common to Hebrew and Ugaritic and found in lines separated
from each other in Qoh 12,5-6:[51]

> (Remember God) . . .
> when the blossom whitens on the almond tree,
> the locust stuffs itself,
> and the caper-berry *bursts* (תפר).
> For man marches to his eternal home,
> and mourners moon round the streets
> until (his) strength is far away.
> (Until) <snapped is> the silver cord
> and the golden bowl crushed
> and the pitcher *is shattered* (שבר) at the spring,
> and the basin crushed at the well.

10. *Reversed word-pairs* use an inverted sequence of the normal
A//B order, whether synonymous, antonymic, correlative, augmented
(AB//A). There seems to be no reversal for either epithetic word-
pairs or numerical pairs. Since the topic of inversion is considered
elsewhere (INVERSION), only a few remarks are required here.

Inversion of word-pairs occurs for a variety of reasons. Occasionally
it is for the sake of varying the monotony of the stock sequence. It can
also be used simply for emphasis (e.g. Isa 41,8)[52] or to portray the
reversal of an event (e.g. Gen 27,28 and 39).[53] Chiastic patterns can
be produced in this way (e.g. Prov 18,6-7).[54] The acrostic element of
a poem may demand change of the accepted sequence (e.g. Ps 145,21),[55]
or the inversion may effectively portray merismus.[56]

It is important to note that in complete alphabetical listings of
word-pairs, a word-pair and its inverted form are not two separate
entries.

11. *Numerical word-pairs* are discussed in the section on NUMBER
PARALLELISM (6.4).

51. The example is given in *RSP* I, 316; the pair is found in Ps 74,13 and in Ugaritic.
For the problems of translation cf. C.F. Whitley, *Koheleth* (Berlin, 1980) 99-101, and
W.G.E. Watson, 'Gender-patterns in Qoheleth' [forthcoming].

52. So Boadt, *CBQ* 35 (1973) 27-28.

53. J.P. Fokkelman, *Narrative Art in Genesis: specimens of stylistic and structural
analysis* (Studia Semitica Neerlandica 17; Assen, 1975) 111. Also, Gevirtz, *Patterns*.

54. Dahood, *RSP* I, 78. See Miller, *HTR* 73 (1980) 79-89.

55. As noted by Boling, *JSS* 14 (1969) 241. Also in Ps 25.

56. See particularly J. Krašovec, *Der Merismus im biblisch-Hebraischen und Nord-
westsemitischen* (Rome, 1977).

Parallel word-pairs and oral poetry

Having looked at several examples of different types of word-pairs in various contexts, it is now possible to outline some theoretical considerations which will explain, among other things, why recognition of word-pairs is important to understanding Hebrew poetry. One of the principal points to evaluate is the relationship of parallel word-pairs to the oral origins of Hebrew verse.[57]

1. It would seem that the word-pair played the same role in Hebrew poetry as did the *formula* (in the Parry-Lord sense)[58] in classical Greek verse. The fixed pair—which could, of course, be varied to a certain extent by the poet—was a ready-made item for use in oral composition.

> What scholars have called A-B terms or fixed word-pairs in Hebrew poetry fit Parry's definition of a formula ... In the Hebrew poetic tradition the formal requirement which had to be met by the poet was *parallelism* instead of meter. To create parallelistic poetry, the poet had first to link together at least two cola to form a line, since the words of a colon without a partner could not enter into parallelism. Secondly and concomitantly, he had to produce B cola whose words formed parallels to the words used in the A cola. It was to meet these two exigencies that the traditional word-pairs arose; for if two cola contained a traditional word-pair, it would be clear that the poet intended these two cola to form a line. Likewise, if words have their traditional parallels, when a poet composed the A colon of a line, he could readily compose a parallel B colon by filling it with the traditional, recognized B counterparts of the words he used in the first colon.

Yoder[59] proceeds to illustrate his point: if a poet uses the A word הר in the first colon, he must use the corresponding B word (גבעה) in the second, not for its semantic content, but because the combination of these two words in parallel constitutes a *formula*. (This aspect is considered below.)

Although, as Culley has shown,[60] a whole series of stereotyped expressions which occur in Hebrew poetry also fit the (Parry-Lord) definition of formula, this does not exclude the parallel word-pair as being formulaic as well. It simply means that Hebrew poets had to

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57. See particularly the studies of Gevirtz, Watters, Whallon and especially Yoder.
58. Discussed in chapter 4: ORAL POETRY.
59. Yoder: 1971, 480-481.
60. Culley, *Oral Formulaic*.

hand two different sets of traditional fixed components: stock expressions and the fixed pair, both fitting the requirements of the formula. That is to say, both were (a) *ready-made* and already existing in tradition; and (b) *useful* as particularly suited for the composition of poetry. Since Hebrew poetry is very largely (but by no means exclusively) written in parallel couplets, the parallel word-pair would seem to be more apt as the equivalent of Homeric formulae.

2. A high percentage of word-pairs in a particular passage is a strong indication that the text originated orally, although it does not automatically follow that poems with such high ratios were necessarily orally composed. Yoder's example of Ps 54 will provide a convenient illustration of such a poem.[61] It will be set out as follows: beside each couplet the corresponding word-pair will be given with references to its occurrence elsewhere (since one characteristic of a word-pair is recurrence):

Psalm 54

אלהים בשמך הושיעני	3	שם // גבורה [62]
ובגבורתך תדינני		הושיע: שפט // דין [63]
אלהים שמע תפלתי	4	שמע // האזין [64]
האזינה לאמרי־פי		תפלה: תורה // אמרי־פה [65]
כי	5	
זרים קמו עלי		זר // עריץ [66]
ועריצים בקשו נפשי		קום על // בקש נפש [67]
לא שמו אלהים לנגדם		
הנה	6	
אלהים עזר לי		אלהים // אדון [68]
אדני בסמכי נפשי		עזר // סמך [69]
ישוב הרע לשררי	7	שוב(־ און) // הצמית [70]
באמתך כ־הצמיתם		
בנדבה אזבחה־לך	8	זבח // (קרא) שם [71]
אודה שמך יהוה כי־טוב		
כי מכל־צרה הצילני	9	צרה // אויב [72]
ובאיבי ראתה עיני		

61. Yoder: 1971, 473-474 and 486-487. Van der Lugt, *Strofische Structuren*, 282-284, ignores this aspect and divides the poem into two stanzas (vv. 3-5 and 6-9) on the basis of content.

62. Jer 16,21; Ps 106,8. 66. Isa 25,5; 29,5. 70. Ps 94,23.
63. Ps 70,4 and 9,9; cf. Prov 31,9; Ps 7,9. 67. Ps 86,14. 71 Ps 116,17.
64. Pss 39,13; 49,2; 80,9. 68. Pss 68,18; 104,7. 72. Ps 138,7; etc.
65. Prov 28,9 and Ps 88,1 (cf. Job 22,22). 69. Isa 63,5. (also in Ugaritic).

Psalm 54

3 God, by your *name save* me,
and by your *might defend* me.

4 God, *hear* my *prayer*,
give ear to the *words of my mouth*.

5 For
foreigners have risen up against me,
vicious men seek my *life*.

6 See!
God is my *helper*;
the *Lord* really is the *supporter* of my life.

7 Making *evil recoil* on my slanderers,
in truth, he really *destroyed* them.

8 For generosity I will *sacrifice* to you,
I will *praise* your *name*, Yahweh, for it is good.

9 For,
from all my *enemies* he rescued me,
and my eyes gloated over my *foes*.

3. The *functions* of word-pairs will be considered in detail below; here discussion of their function in oral poetry need only be brief. The improvising poet with an extensive repertoire of word-pairs at his command could produce oral poetry with ease. At the same time, aware that his audience too was familiar with a large number of these pairs, the poet could alter the established pairs by inverting the accepted sequence to produce special effects, or by inventing variations to show his versatility. If audience and bard did not share the same set of parallel word-pairs, such variations would have been meaning-less. By the same token a rapport would be quickly established between composer and audience (both, in effect, speaking the same 'language') enabling them to concentrate more on the verse.

4. So-called '*dictionaries*' of word-pairs evidently existed; by this is meant, of course, not written reference books, but lists of pairs handed down through tradition and known to both poet and audience.

> The stock of formulas which a poet has at his disposal is the result of a poetic tradition which hands these formulas on generation after generation because they are useful and pleasing. Individual poets may add to the inherited stock of formulas but these

additions will be few, since the tradition is the work of many hands.[73]

It seems clear, too, that poets in both the Ugaritic and Hebrew traditions shared a common stock of word-pairs (discussed above). It is also evident—and this must be stressed—that each tradition went its own way as well, one particular tradition using formulas (= word-pairs) unknown to another. The interchange of knowledge is easily explained by assuming the existence of wandering singers.

5. Quite often *only one element of a word-pair is intended* by the author, its companion being used merely for the sake of parallelism.[74] This is a characteristic of the ready-made formula in oral poetry where a stock formula may be used simply out of habit even if contradicted by the context. This, then, is yet another argument in favour of equating the parallel (fixed) word-pair with the formula of oral poetry.[75] In Prov 4,3 for example, *only the first element* is intended:

כי בן הייתי לאבי	For I was a son to my *father*,
רך ויחיד לפני אמי	tender and alone before my *mother*.

even though the word-pair 'father // mother' is used since it is really the male parent that is in focus—the next verse, in fact, begins 'He taught me'.[76] Conversely, in Am 6,1 where the prophecy is directed against Samaria, only the *second element* in the word-pair is significant:

הוי השאננים בציון	Woe to those who are at ease in *Sion*,
והבטחים בהר שמרון	and to those feeling secure on *Samaria*'s mountain.

Other examples are Ps 81,4 and Prov 24,30.[77] In both these types the accompanying word is there for reasons of versification and with no regard for its actual meaning. Similar strictures are valid for the numerical word-pairs (see separate paragraph).[78]

Functions of parallel word-pairs

This topic has already been touched on but it merits extensive

73. Yoder: 1971, 478; see also 478, n.3, on idiosyncratic formulaic word-pairs in Am.
74. Haran: 1972.
75. However, see Culley, *Oral Formulaic*.
76. Also: Jgs 5,25; Prov 1,8; 6,20; 23,22; Lam 5,6.
77. The examples derive from Haran: 1972.
78. For the relationship between word-pairs and hendiadys see Aalto: 1964 and Avishur: 1972.

treatment in view of its importance. Two principal functions relate to composition and to inner-strophic cohesion; a secondary function concerns audience participation.

1. From the poet's point of view the main function of parallel pairs was *to assist him in composing verse*. Since this aspect has been considered in the section on oral poetry, there is no need for illustration here. It must be noted, though, that use of word-pairs is not exclusive to oral poetry; the writing prophets, for example, though well schooled in the traditions of oral poetry, were able to use word-pairs with a certain degree of freedom betokening mastery.

2. The word-pair effectively slowed down the flow of verse-making and at the same time reiterated keywords in each line, *enabling the audience* (or reader) *to follow the meaning better*. Also, as bard and listeners (or readers) shared the same traditional stock of word-pairs—though, of course, the poet's repertoire was very much larger than that of the average person—*communication became easier* not least because of the rapport which must inevitably have been created between them. There does not seem to be much support for the view that word-pairs, in themselves, were ever props to the memory of either poet or audience.

3. The third function of parallel word-pairs, operative at a linguistic level, is *cohesion*: the use of stock word-pairs helps bind together the parallel lines of couplets. Lexical cohesion 'is achieved through the association of lexical items that regularly co-occur'.[79] This is collocation.

> There is cohesion between any pair of lexical items that stand to each other in some recognizable lexicosemantic (word meaning) relation. This would include not only synonyms and near-synonyms such as *climb* . . . *ascent, beam* . . . *rafter, disease* . . . *illness*, and superordinates such as *elm* . . . *tree, boy* . . . *child, skip* . . . *play*, but also pairs of opposites of various kinds, complementaries such as *boy* . . . *girl, stand up* . . . *sit down*, antonyms such as *like* . . . *hate, wet* . . . *dry, crowded* . . . *deserted*, and converses such as *order* . . . *obey*. It also includes pairs of words drawn from the same order series . . . or from unordered lexical sets . . . The members of such sets often stand in some recognizable semantic relation to one another; they may be related as part to whole . . . or as part to part; they may be members of the same more general class; and so on. The members of any such set stand in some kind of semantic

79. M.A.K. Halliday and R. Hasan, *Cohesion in English* (London, 1976) 284.

relation to one another, but for textual purposes it does not matter what this relation is. There is always the possibility of cohesion between any pair of lexical items which are in some way associated with each other in the language.

These comments of Halliday and Hasan concerning cohesion by collocation in the English language[80] are equally valid for Hebrew (and Ugaritic). The quoted extract is perhaps lengthy, but it does explain the cohesive power of parallel word-pairs and hence their almost universal use in Hebrew poetry.

Concluding remarks

Study of parallel word-pairs in Hebrew (and Ugaritic) poetry has led to the realisation that much of that poetry is oral in origin, or is at the very least indebted to oral techniques of composing verse. This in itself is obviously of value. Further, correct recognition of word-pairs can have consequences with respect to textual changes and meaning.[81] One example will be sufficient to illustrate this point. In Ps 72,1 there is evidently an epithetic word-pair modelled on the 'PN$_1$ // PN, son of PN$_2$' type,

אלהים	O God,
משפטך למלך תן	give your justice to *the king*,
וצדקתך לבן מלך	and your honesty to *the son of the king*,

where both terms מלך and בן מלך designate one and the same person, not the reigning king and the crown prince.

Extensions of the word-pair are also very much used in Hebrew poetry, notably the triple synonym (in various forms) and the 'tour' or long series of words with similar meaning. The second topic is dealt with in Chapter 12 under EXTENSION.

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80. Quoted (with some abbreviating) from Halliday-Hasan: 1976, 285; for fuller theoretical analysis see 274-292; on 292 a short poem is discussed from this point of view.

81. See Dahood, *RSP* I, 78-79 for examples. Recent articles on word-pairs include W. Brueggemann, 'A Neglected Sapiential Word-Pair', *ZAW* 89 (1977) 234-258; cf. *CBQ* 32 (1970) 532-542. Also, N. Tidwell, 'A Road and a Way. A Contribution to the Study of Word-Pairs', *Semitics* 7 (1980) 50-80.

EXAMPLE: Isa 40,28-31—*Parallel word-pair used as key component in a poem*

introduction

הלוא ידעת	Don't you know?
אם לא שמעת	Haven't you heard?

אלהי עולם יהוה	A	Eternal God, Yahweh,
בורא קצות הארץ		creator of the world's ends,
לא ייעף		does not grow WEARY,
ולא ייגע		does not grow FAINT;
אין חקר לתבונתו		there is no fathoming his understanding.
נתן ליעף כח	B	He gives strength to the WEARY,
ולאין אונים עצמה ירבה		increases the force of the powerless.
וייעפו נערים ויגעו	C	Do WEARY—young men and do FAINT,
ובחורים כשול יכשלו		vigorous lads just stumble.
וקוי יהוה יחליפו כח	B′	But those dependent on Yahweh will acquire strength,
יעלו אבר כנשרים		they'll grow wings like eagles.
ירוצו ולא ייגעו	A′	They will run—and not grow WEARY;
ילכו ולא ייעפו		they will march—and not grow FAINT.

This five-strophe poem (not counting the introductory couplet) is built around the key word-pair ייגע//ייעף, 'to be weary // to be faint',[82] which not only comprises the basic building block, but the main component of the chiastic (ABCBA) pattern. The parallel word-pair has not been used in an automatic way: there are variations in the B-strophe (where for alliterative assonance the synonymous expression אין אונים has been substituted) and in the corresponding B′-strophe. In strophe C, the central element in the composition, the members of the word-pair have been almost juxtaposed in an aba′ chiastic line, again probably for variation. The basic thrust is the *negation* of the word-pair 'weary // faint'—negative particles occur no less than six times—laying the emphasis on strength, which is probably to be equated with wisdom (end of A-strophe).[83]

82. The word-pair also occurs in Jer 51,58.
83. For a form-critical analysis of these verses see R. Melugin, *The Formation of Isaiah 40-55* (*BZAW* 141, Berlin, 1976) 535-536 and 90-93; he notes 'these verses are a disputation calculated to overcome the complaint quoted in v. 27', so that v. 27 may be an integral part of the poem. See, too, R. Melugin, 'Deutero-Isaiah and Form-Criticism', *VT* 21 (1971) 326-337, esp. 334-335.

For study
Prov 12,17 (contrast 14,5.25; 19,5.9 and Hab 2,3; cf. Janzen, *HTR* 73 [1980] 56-57).

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6.4 *Number Parallelism*

Theory

Basically, number parallelism of the type 'seven // eight' is a variant of the synonymous word-pair already discussed. Since no number can have a synonym[84] the only way to provide a corresponding component is to use a digit which is higher in value than the original. Normally the increase is by one, the next digit along the scale being chosen, as in '7 // 8' which = '7 // 7 + 1', or formulaically, 'n // n + 1'. For example Mic 5,4

והקמנו עליו שבעה רעים	then we will raise against him SEVEN shepherds,
ושמנה נסיכי אדם	EIGHT chiefs of men,

where the value for 'n' is of course 'seven'.[85] As will be seen, this type of numerical parallelism is by no means confined to Hebrew poetry.

Occasionally the whole ratio is multiplied by the factor 10 to give '70 // 80'—or even by 11, to give '77 // 88'. Examples are given below.[86] Other variations, too, occur.

Number parallelism in Ugaritic and Akkadian

The 'graded numerical sequence'[87] or number parallelism is found in a number of languages including Sumerian and Aramaic. Here, in accordance with the practice followed in the rest of the book, examples will be given only for Ugaritic and Akkadian.

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84. Exceptions, and very rare exceptions at that, are the plural form שנים, 'two', and possibly אחרים, 'a pair', if Shaffer, *JAOS* 99 (1979) 5, is correct concerning Gen 11,1.

85. For translation cf. Cathcart, *Bib* 59 (1978) 38-48.

86. Symbolically: 10 (n // n + 1) and 11 (n // n + 1).

87. To use Haran's term; see Haran, 1972.

From the Baal Epic comes the following couplet:

'mk šb 't ǵlmk	(Take) with you your seven 'pages',
ṯmn ḫnzrk	your eight 'boars', (*CTA* 5 v 9[88])

and similarly in the Aqhat Tale (*CTA* 19 i 42-44) as well as elsewhere.[89]

The same device is used in Akkadian incantations (rarely elsewhere):

6 *riksīšina*	SIX are their bindings,
7 *piṭrūa*	SEVEN my loosenings.[90]

Hebrew

Occurrences of the 'n // n + 1' pattern in Hebrew poetry are as follows:

1 // 2 Jgs 5,30; Dt 32,30; Ps 62,12; Job 33,24; 40,5; Sir 38,17.
2 // 3 Hos 6,2; Sir 23,16; 26,28; 50,25 (cf. Isa 17,6).
3 // 4 Am 1,3.6.9.11.13; 2,1.4.6; Prov 30,15.18.21.29; Sir 26,5.
4 // 5 Cf. Isa 17,6.
6 // 7 Job 5,19; Prov 6,16.
7 // 8 Mic 5,4; cf. Qoh 11,2.
9 //10 Sir 25,7.

Origins and development of number parallelism

As with other parallel word-pairs the 'n // n + 1' type apparently developed from such casual prose utterances as שלשה סריסים שנים, 'two or three eunuchs' (2 Kgs 9,32). Similar expressions occur in Ugaritic narrative poetry.[91] In poetry, the first number was then used in the first colon, the second in the second colon—an application of the process known as 'break-up of a stereotype phrase' (see BREAK-UP).

Variations of the 'n // n + 1' pattern include multiplication by *eleven*, as in Gen 4,24

כי שבעתים יקם קין	For, SEVENFOLD is Cain avenged,
ולמך שבעים ושבעה	but Lamech, SEVENTY-SEVEN times,

which has its equivalent in Ugaritic (*CTA* 4 vii 9-10):

ṯṯ lṯm aḫd 'r	SIXTY-SIX cities did he seize,
šb 'm šb' pdr	SEVENTY-SEVEN towns.

88. For the precise meaning of this passage cf. Day, *VT* 29 (1979) 143-151.
89. See list in *RSP* I, 345.
90. *Maqlû* IV 109—adduced by Gevirtz, *Patterns*, 21; see there for additional examples.
91. *ym ymm*, 'one day, two days' (*CTA* 6 ii 26, etc.); *išt ištm*, 'a fire, two fires' (2 i 32).

In Akkadian, instead, the multiplicand is *ten*, for example Gilg XI 300-301[92]:

ana 20 [bēr] iksupū kusāpa	After TWENTY [double-hours] they broke off a bite,
ana 30 bēr iškunū nubatta	after THIRTY double-hours they encamped for the night.

It is difficult to decide whether the word-pair 'a thousand // ten thousand' belongs here, or is simply lexical.[93] It is used in Ugaritic, e.g.:

alp kd yqḥ bḥmr	He took a THOUSAND pitchers of wine,
rbt ymsk bmskh	TEN THOUSAND he mixed in his mixture,

and over a dozen times elsewhere.[94] The word-pair occurs almost as often in Hebrew, e.g. Mic 6,7

הירצה יהוה באלפי אילים	Shall Yahweh be pleased with THOUSANDS of rams,
ברבבות נחלי שמן	with TENS OF THOUSANDS of oil-wadis?

and Dt 32,30; Ps 91,7; Dt 33,17; Gen 24,60; Ps 68,18; etc.[95]

A further development was the *extension* of the numerical pair to a set of three using the formula n // n + 1 // 'all'.[96] Unfortunately, there are no clear examples of the 'pure' form,[97] but one passage in Ugaritic and one in Hebrew use multiplicands. The first text in *CTA* 12 ii 49-52:

kšb't lšb'm aḥh ym[ẓah]	His 77 brothers reach him,
wtmnt ltmnym šr aḥyh mẓah	his 88 siblings reach him,
wmẓah šr ylyh	his kinsmen reach him.[98]

92. Adduced by Gevirtz, 1973: 168; *Patterns*, 22. However, the text continues: '50 "double-hours" they travelled the whole day' which shows that the numbers were added. See also 'the porters bring me ice from a distance of *ten* miles, even from *twenty* miles' (*ARM* I 21 r.10').
93. See the extensive discussion by Gevirtz, *Patterns*, 15-24.
94. References in *RSP* I, 114, with bibliography.
95. Also 1 Sm 18,7; 21,12; 29,5; 18,8—not always in the same sequence.
96. Gevirtz: 1973, 167-170.
97. Except in prose: letters from Amarna (see preceding note) and Jer 36,23 (as 'three . . . four . . . all').
98. Translation as by Gevirtz; the text is difficult.

and the other is Song 6,8:[99]

ששים המה מלכות	60 queens are they,
ושמנים פילנשים	80 concubines,
ועלמות אין מספר	girls without number.

Comparison between Hebrew and other poetic traditions

Although number parallelism of the types presented above occurs in many poetic traditions, some of them ancient,[100] there are differences which cannot be ignored. As has been seen, both Ugaritic and Hebrew poetry use numerical parallelism extensively and in a wide variety of forms. (A glance at the list given above shows that only the sets '5 // 6' and '8 // 9' are missing.) By contrast, the graded numerical sequence is very rare in Akkadian poetry and is almost exclusively used in incantations. This may be due to chance, but such an explanation does not account for the complete absence of the device in the long Epic of Erra and its extreme rarity in the 12-tablet Epic of Gilgamesh. On the other hand, since magic and numbers tend to go hand in hand, the presence of numerical word-pairs in incantations is not surprising. On the whole, then, Ugaritic and Hebrew poetry share a common tradition in this regard and are to be distinguished from Akkadian versification.

Functions and meaning of the device

Generally speaking, the graded numerical sequence *provides a frame* within which a list of items can be given. This helps disparate items to form a coordinated whole. Numerical word-pairs, too, share the functions of the synonymous word-pair (dealt with elsewhere) and overlap, to a certain extent, with gender parallelism.

It is not always clear what meaning should be attached to the members of a graded numerical sequence, whether considered singly or as a complete unit. In prose texts, in expressions such as 'Nor is this work for one day or two' (Neh 10,13) an indefinite number is obviously intended. In other passages, though, a precise figure is meant, as in Ex 20,5 'I punish the children for the sins of the fathers to the third and fourth generations of those who hate me'. Further, as with word-pairs in general, the intended meaning may be restricted

99. See Watson, *Or* 45 (1976) 434 n.3. For a neo-Assyrian parallel cf. Sasson, *Maarav* 1/2 (1979) 195, who cites an oracle concerning Esarhaddon (*ANET*, 450, lines 12-16).
100. Notably Sumerian, Hittite and Aramaic.

to either member of the pair.[101] Finally, a climactic sequence may
be operative. These meanings and functions will now be illustrated.
—*Indefinite number*.

יחינו מימים	After two days he will revive us,
ביום השלישי יקמנו	on the third day he will raise us up. (Hos 6,2)

Cf. Sir 38,17 (sequential use of word-pair) and Qoh 11,2 (ditto).

—*Only one number of the pair intended*. Examples of the first
number (n) only being intended include Mic 5,4 (cited above), Job
33,14 and Ps 62,12. Examples of the second number (n + 1) only
being intended can be subsumed under the heading 'enumeration'
(see immediately).

—*For enumeration*. These texts are almost completely confined to
Prov and Sir (and perhaps Am 1-2). For example, Sir 50,25f:

בשני גוים קצה נפשי	TWO nations I detest,
והשלישית איננו עם	and the THIRD is no nation at all:
יושבי שעיר ופלשת	(1) the inhabitants of (Mount) Seir,
	(2) and the Philistines,
וגוי נבל הדר בשכם	(3) and the senseless folk living at Shechem.

—*For climactic effect*. In most of the enumerations, it is the last
item which is the focus of attention since it comprises the climax of
the series. For instance, Prov 30,18-20:

שלשה המה נפלאו ממני	Three things are too wonderful for me,
וארבע לא ידעתים	four I do not understand:
דרך הנשר בשמים	(1) the way of a vulture in the sky;
דרך נחש עלי צור	(2) the way of a serpent on a rock;
דרך אניה בלב ים	(3) the way of a ship out at sea;
ודרך גבר בעלמה	(4) and the way of a man with a maiden.

The three 'ways' listed simply lead up to the principal paradox under
inspection here, namely the attraction of the sexes. Other examples
are Job 5,19-20; Prov 30,15-16; 30,21-23; 30,29-30; 6,16; Sir 23,16;
26,28; 25,7-10; 26,5-6 and Am 1-2.

Other passages use numerical parallelism *to denote abundance*,
e.g. Jgs 5,30:

הלא ימצאו יחלקו שלל	They must be finding spoil,
	taking their shares,
רחם רחמתים לראש גבר	*a* wench, *two* wenches to each warrior,

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101. See Haran: 1972.

שלל צבעים לסיסרא	booty of dyed stuffs for Sisera,
שלל צבעים	booty of dyed stuffs:
רקמה צבע	one length of striped stuff,
רקמתים לצואר שלל	two lengths, for the spoiler's neck.

Just as a man needs only one 'wench', so his neck needs only one length of cloth—the number sequence here conveys the image of plenty of spoil. Note the combined use of two sets of number parallelism in Dt 32,20.

For study
What functions can be assigned to number parallelism in Mic 6,7; Ps 62,12; Sir 38,17? Provide an explanation for the clustering of this pattern in Prov 30 and Sir 26 and compare its use in Am 1-2. What function is evident in Sir 25,7-11 (9-15)?

Cross-references
STANZA, WORD-PAIR.

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6.5 *Staircase Parallelism*

Definition

Staircase parallelism, as its name implies[102] is a form of couplet (or tricolon) which proceeds in steps. For example,

סורה אדני   Turn aside, O sir,
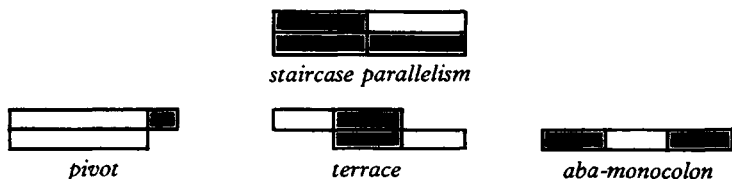סורה אלי   turn aside towards me. (Jgs 4,18)

A sentence is started, only to be interrupted by an epithet or vocative. The sentence is then resumed from the beginning again, without the intervening epithet, to be completed in the second or third line. Three components, then, go to make up the pattern:

1 *the repeated element*: 'turn aside' (סורה);
2 *the intervening element*: 'O sir' (אדני);
3 *the complementary element*: 'towards me' (אלי).

As will be seen, there are more complex cases, but the components remain basically the same.

Comparison with kindred patterns

Some confusion is possible with related poetic patterns such as the 'pivot pattern' and the terrace. Similar, too, are the *aba*-monocolon and simple anaphora (see REPETITION). The differences are best illustrated by a simple diagram:

staircase parallelism

pivot   *terrace*   *aba-monocolon*

Typology

Staircase parallelism occurs comparatively often in Ugaritic verse, and some forty to fifty examples have been identified in Hebrew.

102. The term 'staircase parallelism' has been adopted here, following Greenstein and Cohen. Other designations are 'climactic parallelism', 'repetitive parallelism' used by Albright and others. Loewenstamm coined the expression 'expanded colon', but this is to be rejected both for its unwanted medical overtones and for its vagueness. Another possible designation is 'incremental repetition', on which see F.B. Gummere, *The Popular Ballad* (London, 1907) 117-134 and passim.

Strangely, the pattern has not yet turned up in Mesopotamian poetry,[103] suggesting it to be 'Canaanite' in origin.

Two main types can be differentiated: 2-line and 3-line staircase parallelism. It is not certain which evolved from which.[104]

—*Two-line staircase parallelism* is a self-contained unit, as in the Ugaritic example

ytb ly tr il[aby]	Turn to me, Bull El, my father,
ytb ly wlh [atb]	turn to me, and to him will I turn.
	(*CTA* 3E iv 7-8[105])

It occurs some twenty times in Hebrew,[106] for instance:

שובי בתולת ישראל	Return, O Virgin Israel,
שובי אל עריך אלה	return to these your cities. (Jer 31,21)

The fact that it can be used as a refrain (see below) is argument enough that the unit is a bicolon and not part of a tricolon.

—*Three-line staircase parallelism*, a pattern common in both Ugaritic and Hebrew; so

p'bd an 'nn atrt	Am I a slave, then, Athirat's menial?
p'bd ank ahd ult	Am I a slave, then, handling the trowel?
hm amt atrt tlbn lbnt	Athirat's slave-girl making the bricks?
	(*CTA* 4 iv 59-62[107])

and

ראוך מים אלהים	When the waters saw you, God,
ראוך מים יחילו	when the waters saw you they trembled,
אף ירגזו תהמות	even the deeps shook in fear. (Ps 77,17[108])

Other typologies have been proposed but they do not need to be discussed here.[109]

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103. An Arabic example may be identifiable. The occurrence of the verse-pattern in the Egyptian story of the Shipwrecked Sailor has been construed as a Canaanitism: see van Selms, *UF* 3 (1971) 251; also O'Callaghan, *Or* 21 (1952) 39 and n.1.

104. Loewenstamm would argue that the simpler form became more complex; Greenstein doubts this. Such problems do not affect the matter in hand which is largely to do with form and function.

105. See the quasi-parallel passage *CTA* 17 vi 42. No other examples occur.

106. Ex 15,6-7a.11.16; Jgs 4,18 (quoted above); 5,3.12.30; 15,16; Pss 67,4 (= 6); 94,1.3; 124,1-2; 129,1-2; Song 4,8; 5,9; 7,1; Lam 4,15; Qoh 1,2.

107. See Watson, *UF* 9 (1977) 284, and for the translation *CML*, 60.

108. As translated by Dahood, *Psalms II*, 224.231-232.

109. Loewenstamm distinguishes three types: 1. those where 'the first colon requires

Characteristics of the pattern
Most of the characteristics of staircase parallelism occur in both
Ugaritic and Hebrew (except for one);[110] accordingly, only Hebrew
examples will be set out in illustration.
  —*3-fold repetition of same word*

נאם בלעם בנו בער	*Oracle* of Balaam, son of Beor,
ונאם הגבר שתם העין	*oracle* of the warrior, with perfect eye,
נאם שמע אמרי אל	*oracle* of a listener to El's sayings.

                    (Nb 24,3 [= 24,15])

Similarly: Pss 29,1-2 (הבו); 96,7-9 (הבו); Sir 31,13 (רעה); cf. Prov 31,2;
Song 6,9.[111]
  —*Ellipsis*: often the expected repetition of the initial word in the
third line is missing, but is evidently understood as being present:

אל למלכים למואל	It is not for kings, Lemuel,
אל למלכים שתו יין	it is not for kings to drink wine,
ולרזנים או שכר	and (it is not) for chieftains to crave liquor.

                                        (Prov 31,4)

Likewise: Gen 49,22 (discussed below); Pss 29,7-8 (see below); 92,10
and Song 4,9.[112] Recognition of this feature can lead to a correct
understanding of a difficult verse, as will be seen. Ellipsis is also
operative in the last line of two-line staircase parallelism:

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a complement by the very nature of its grammatical structure' (Ex 15,6; Ps 29,1; etc.); 2.
those where a complement is required by the context only (Jgs 5,12; Isa 26,15; etc.); 3.
those with two parallel and complete cola (Ex 15,16; Jgs 5,7).
    Greenstein proceeds from the findings of psycholinguistics and proposes three kinds
of staircase parallelism: 1. suspended analysis, where the listener does not analyse the
sentence until it has been completed (Ps 93,7; Hab 3,8); 2. re-analysis: once the full
sentence has been heard, the listener corrects his analysis of the first part (Pss 77,17;
92,10); and 3. additive, when a clause or phrase is added to the first colon without
involving syntactical change (Ex 15,11; Song 4,9). For the debate between these two
scholars see the bibliography.
    110. Namely, the use of this pattern in combination with the terrace, as in *CTA* 3 v 27-
29; 10 ii 13-15.21-23.26-28; *KTU* 1.161 20-22; etc.
    111. Ugaritic examples: *CTA* 2 iv 8-9; 4 iv-v 112-119; 17 i 12-16 (cf. v 37-38); *Ugar.* 5 7
70-71.
    112. This feature was recognised by Gevirtz, *HUCA* 46 (1975) 40-41. Ugaritic texts:
CTA 14 i 21-25; 16 vi 54-57; 17 vi 26-28; *Ugar* 5 7 71-72; cf. *CTA* 6 i 63-65. For a differ-
ent translation of the passage given as an example cf. D.T. Tsumura, 'The Vetitive Particle
אי and the Poetic Structure of Proverbs 31:4', *AJBI* 4 (1978) 23-31. He prefers: '(Let
there be) not for kings, O Lemuel, (Let there be) not for kings (any) drinking of wine,
Yea, for rulers (let there be) no (drinking of) strong drink'.

עד שקמתי דבורה   Until you arose, Deborah,
שקמתי אם בישראל   (until) you arose as a mother in Israel. (Jgs 5,7)

Note ellipsis of the third word ('among the gods') in the second colon of Ex 15,11.

—*Variation*: already in Ugaritic there is a tendency to move away from rigid adherence to a standard pattern; for instance, instead of simply repeating the same initial word in the last line, *a parallel word* is used:

aṯt tqḥ ykrt	The wife you take, O Keret,
aṯt tqḥ btk	the wife you take into your house,
ġlmt tš'rb ḥẓrk	the wench you introduce into your court.
	(*CTA* 15 ii 21-23[113])

In Hebrew, the same word may be used but with either the tense altered, or the mood:

עורה כברי   Awake, my inmost being,
עורה הנבל וכנור   Awake, with harp and lyre,
אעירה השחר   Let me wake up the dawn! (Ps 57,9)

Also Ps 93,3.

Synonyms are used more often in Hebrew, as in

אנה הלך דודך היפה בנשים
אנה פנה דודך ובקשנו עמך

Whither *has gone* your love, O fairest among women,
Whither *has turned* your love, that we may look for him with you?
(Song 6,1)

This example illustrates an additional tendency in Hebrew: the lines become quite long; this is evident from Pss 124,1-2; 129,1-2; Song 5,9.

—*Clustering*: the tendency for several examples of the pattern to occur in the same poem, even consecutively, is evident in Ugaritic (*CTA* 10) and seems to have run over into Hebrew: Ps 94,1 and 3; Song 4,8-9.

Functions

In Ugaritic, staircase parallelism is used *to open a speech*, comprising

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113. Also *CTA* 6 iii-iv 25-27 and 4 iv 59-62 (cited above).
114. *CTA* 2 i 36-37; 3 E v 27-29; 4 iv-v 59-62; etc. Note, however, texts such as 6 i 63-64 which open *action* rather than speech.

either the actual opening lines, or following immediately after an introductory couplet.[114] In general this accords with the effect of the pattern which is *to increase tension* in the listener.[115] Once his attention and curiosity have been aroused by the incomplete nature of the first line, the listener feels compelled to learn the outcome.

In Hebrew, this *speech-opening* function is operative in much the same way. It has been extended, besides, to fulfil two other functions: it can close a section of poetry and it can act as a refrain. This extension is easily explained as an application of the segmenting character of staircase parallelism. These three main functions will now be looked at, with examples.

—*To open a section.* The longest section in Gen 49 opens at v. 22 with staircase parallelism; the whole book of Qohelet begins:

הבל הבלים אמר קהלת	Utter futility, says Qoheleth,
הבל הבלים הכל הבל	Utter futility; all is futility!

Likewise: Nb 24,3 (= 5); Jgs 5,12; Hos 9,1; Pss 29,1-2.7-8; 77,17; 94,1; 96,7-9; 124,1-2; 129,1-2; Prov 31,4; Song 7,1. A sub-category of this function is staircase parallelism as *speech-opener*: Jgs 4,18; 5,3; Lam 4,15.

—*To close a section.* Here belong Jgs 5,30; Hos 12,6; this function is unknown in Ugaritic. See, also, Qoh 12,8.

—*As a refrain.* In Ex 15 the pattern is used as a variant refrain three times: vv. 6-7a.11 and 16. It occurs twice, unchanged, in Ps 67

יודוך עמים אלהים	The peoples praise you, God,
יודוך עמים כלם	the peoples praise you with their tool.[116]

The value of recognising this pattern

Recognition of staircase parallelism can assist the *segmentation* of a poem into stanzas: its main function, as has been seen, is as a stanza-marker. This is true of it even when used as a refrain. At a lower level, it can determine the *correct stichometry* of a strophe. An example is Ps 17,14:

ממתם ידך יהוה	Slay them with your hand, O Yahweh,
ממתם מחלד	Slay them from the earth,
חלקם בחיים	Make them perish from the land of the living.

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115. As expounded by both Loewenstamm, and with more detail, Greenstein.
116. For the meaning of Heb. *kl* cf. Akk. *kullu*, 'hoe', here perhaps an allusion to 'our plough' in v. 1.

This version by Dahood[117] contrasts with RSV: '(Deliver my life) from men by thy hand, O Lord, from men whose portion in life is of the world'—which is a couplet. See also Pss 57,9 (cited above); 124,1-2 and 129,1-2 (couplets, not tricola); etc.

Prose can be distinguished from poetry, e.g. Jgs 4,18. In Jgs 5,3 the particle ל is shown to be *vocative*:

אנכי ליהוה	I, *O* Yahweh,
אנכי אשירה	I will sing.

Since *ellipsis* is a feature of staircase parallelism, certain passages become intelligible, once this is adverted to. Gevirtz has explained Gen 49,22 by positing the ellipsis of 'son of' in the last line, as in comparable Ugaritic passages:

בן פרת יוסף	Son of a wild she-ass is Joseph,
בן פרת עלי עין	Son of a wild she-ass at a fountain,
בנות צעדה עלי שור	(*Son of*) wild asses by a (?) well.[118]

Note, further, Hab 3,8, with ellipsis of the verb חרה, as part of the stock expression חרה אף, 'to burn with anger', occurring in the second line,[119] and by extension, the third.

הבנהרים חרה יהוה	Against the rivers was kindled, Yahweh,
אם בנהרים אפך	Against the streams (*was kindled*) your anger,
אם בים עברתך	Or against the sea, your wrath?

Finally, Ps 29,7-8 can be better understood once *ellipsis* is seen to operate in the third and last cola and, perhaps more importantly, once the phrase '(who) cleaves with fiery flame' is understood as referring to *Yahweh*, and not to 'the voice of Yahweh'.[120] The resulting version is:

קול יהוה חצב להבות אש	The voice of Yahweh, who cleaves with fiery flame,
קול יהוה יחיל מדבר	The voice of Yahweh convulses the steppe,
יחיל יהוה מדבר קדש	(*The voice of*) Yahweh convulses the steppe of Qadesh,
קול יהוה יחולל אילות	The voice of Yahweh makes hinds writhe,
ויחשף יערות	(*The voice of Yahweh*) strips forests.

117. Dahood, *Psalms I*, 98-99.
118. For details see Gevirtz, *HUCA* 46 (1975) 33-49.
119. Note the variations of the interrogative particles.
120. In the same way in Ex 15,6-7a 'might in strength' refers not to the divine hand, but to God himself; cf. Cohen: 1975, 13-17.

For study
'Now these [i.e. forms of staircase parallelism], and other repetitions, may be mere variations on a single principle, though the peculiar prominence of the interruptive vocative suggests this may indeed have been a particular *type*, a sort of formula (but note the use of interruptive vocatives without repetition, as in Psalms 50:22, 127:2). However, it is probably unwise to see this formula as the archetype from which the others "developed", as one writer [Loewenstamm: 1969] has proposed. Indeed, the whole notion of an "original" form of repetitive parallelism is highly questionable.' In the light of the foregoing discussion, is this quote from Kugel, *Idea*, 36, at all valid?

Cross-references
MONOCOLON, PIVOT, REPETITION, TERRACE-PATTERN, TRICOLON.

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6.6 *Other Types of Parallelism*

There is no space to consider more than briefly four other forms of parallelism. They are synonymous-sequential, noun-verb, vertical and 'Janus' parallelism.

Synonymous-sequential parallelism

In this form of parallelism, identified by Miller,[121] there is

> a quite explicit combination of parallel and non-parallel elements, or more specifically, cola, in which some elements are synonymously parallel and some are sequential or continuous with one another.

For example, Mic 7,3 can be set out in the following way:

continuous	–	parallel	parallel	–	continuous
שאל		השר	The prince		asks
בשלום		והשפט	and the judge		for a payment.

Pss 18,42; 19,15; 22,22; 77,2; 88,2; 135,5 and 136,7-15 follow the same pattern.[122]

Noun-verb parallelism

Finite verbs can function as parallel members to nouns in classical Hebrew, which is not surprising in view of widespread nominalisation in this language. Grossberg first recognised noun-verb parallelism in Hebrew poetry[123] and according to him there are three sub-types. The first follows the pattern *construct* + genitive // *construct* + finite verb as in Job 29,2:

מי יתנני בירחי קדם	Would that I were in the months of an earlier time,
כימי אלוה ישמרני	in the days of 'God-watched-over-me',

where the clause in quotes is equivalent to a nominal clause. Also Isa 57,3; 58,5; Job 18,21. Sub-type two is equally symmetrical: *preposition* + noun // *preposition* + finite verb, exemplified by Jer 2,8:

והנביאים נבאו בבעל	The prophets prophesied by Baal,
ואחרי לא יועלו הלכו	and after 'they-do-not-avail' they went.

As Grossberg points out, the last line is in fact climactic to a five-line strophe (or pentacolon) which 'varies from the pattern established in the first four'.[124] Sub-type three of noun-verb parallelism consists

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121. P.D. Miller, 'Synonymous-Sequential Parallelism in the Psalms', *Bib* 61 (1980) 256-260. See section 11.3 on BREAK-UP.

122. A Ugaritic example may be *CTA* 2 i 18-19. An inverted form of the pattern occurs in Ps 18,42.

123. D. Grossberg, 'Noun/Verb Parallelism: Syntactic or Asyntactic?', *JBL* 99 (1980) 481-488.

124. Grossberg: 1980, 486. Also Ez 13,3 and Ps 71,18. All the examples mentioned in this paragraph are his.

of an infinitive or participle in parallelism with a finite verb. So, in
Prov 2,16

| להציל מאשה זרה | To save you from the foreign woman, |
| מנכריה אמריה החליקה | from a stranger 'who-made-smooth-her-words', |

the final verb functions as a noun. Similar are Am 5,12; Mal 2,16; Ps
144,2 and Prov 2,17. Other patterns are *preposition* + noun + noun //
preposition + noun + verb (Isa 51,2); *imperative* + noun + noun //
imperative + verb (Isa 54,1) and *adverb* + verb + noun // *adverb* +
verb + verb (Song 8,5). See, too, Jer 2,27.

Vertical parallelism
In vertically parallel lines,[125] usually extended beyond the couplet,
the correspondence between components is up and down rather than
across as is the norm. Vertical parallelism is present in 2 Sm 1,23

שאול ויהונתן	Saul and Jonathan,
הנאהבים והנעימם	most loved and most pleasant,
בחייהם ובמותם	in their life and in their death
לא נפרדו	were not separated.

Schematically, the first three lines can be set out as

$$a \quad a'$$
$$b \quad b'$$
$$c \quad c'$$

instead of the more usual

$$a \quad b \quad c$$
$$a' \quad b' \quad c'$$

and the like. The pattern is used elsewhere (Jer 1,10; 2,19; 2,26b;
3,24cd; 5,17; 8,16; Hos 3,4; Ps 135,6) as well as in Ugaritic. The
clearest example is *Ugar 5* 2,3-4:

dyšr wydmr	Who sings and chants
bknr wṭlb	to lyre and flute,
btp wmṣltm	to tympanum and cymbals.

See, too, *CTA* 23:51-52 and 17 vi 30-32. There is some overlap with
the LIST (on which see 12.2).

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125. For the term see Watson, *Bib* 61 (1980) 582 (review of Collins, *Line-forms*).

'Janus' parallelism
As Gordon notes:

> One kind of parallelism is quite ingenious, for it hinges on the use
> of a single word with two entirely different meanings: one meaning
> paralleling what precedes, and the other meaning, what follows.[126]

Illustration comes from Ugaritic (*CTA* 3B ii 24-26):

mid tmthṣn wt 'n	Hard did she fight and look;
thtṣb wthdy 'nt	do battle and GLOAT did Anath;
tġdd kbdh bṣhq	her belly swelled with laughter,
ymlu lbh bšmht	her heart was filled with happiness.

The verb *hdy*, 'to gaze', in the second line is parallel with *'ny*, 'to see',
of the opening line; at the same time—with the meaning 'to rejoice'—
it is parallel with the final two lines of the quatrain.[127] Since it faces
both ways, *hdy* here is in Janus parallelism within these lines.
Examples in Hebrew include Gen 49,26,[128] Job 9,25,[129] Song 2,12
and Jer 2,14-15:

העבד ישראל	Is Israel a slave?
אם יליד בית הוא	Is he a house-boy?
מדוע היה לבז	Why has he become SPOIL?
עליו ישאגו כפרים	Over him do roar cubs
נתנו קולם	(and) give out their growl.

Here בז means 'contempt' in retrospect, but prospectively must mean
'prey'.[130]

126. Gordon, *BASP* 15 (1978) 59; cf. Gordon, *JAOS* 100 (1980) 356 (both are comments on Song 2,12, on which see 13.4, below).
127. For further details cf. Watson, *VT* 31 (1981) 94. For the translation 'belly' of *kbd* cf. Gevirtz, *HUCA* 52 (1981) 101-110.
128. G. Rendsburg, 'Janus Parallelism in Gen 49:26', *JBL* 99 (1980) 291-293; the two-way expression there means both 'my progenitors of old' and 'mountains of old'. See, too, W. Herzberg, Polysemy in the Hebrew Bible (Diss., New York, 1979) in *DissAbsInt* 40 (1979-80) 2631f-A. Also, G. Rendsburg, 'Double Polysemy in Genesis 49:6 and Job 3:6', *CBQ* 44 (1982) 48-51.
129. E. Zurro, 'Disemia de *brh* y paralelismo bifronte en Job 9,25', *Bib* 62 (1981) 546-547.
130. Perhaps the original (regional or dialect) pronunciation has been obscured in MT. For other types of parallelism cf. A. Berlin, 'Grammatical Aspects of Biblical Parallelism', *HUCA* 50 (1979) 17-43.